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classic. Further, he adds: "Of the part to be played by art and music I am not qualified to speak".

An interesting paper by a non-classicist is that by Mr. Isaac Thomas, Head of the Department of Mathematics in the Hopkins Grammar School, New Haven. It is entitled Dr. Flexner's "A Modern School", and appeared in *School and Society* 6.605-608, November 24, 1917 (it was this paper that stirred Mr. Blumberg to speech: see *THE CLASSICAL WEEKLY* 12.17). Mr. Thomas says that even a cursory reading of Dr. Flexner's paper shows the author's obsession, "his demon of torment being 'traditional' education in general and the classics in particular". Mr. Thomas points out, as others have, glaring inconsistencies in Dr. Flexner's paper, and emphasizes Dr. Flexner's inability to reason. He then maintains that the Modern School is unscientific, in that, so far as Latin, Greek, and Mathematics are concerned, Dr. Flexner will allow no tests: he has prejudged the case and closed his mind against them. As a result of this unscientific attitude, the Modern School is to allow its pupils no freedom of choice with respect to their studies, and its studies will lead nowhere (607):

As it shuts its pupils off from unhindered choice at the beginning of their course, so in the path provided for them, the way has not only been hedged within very narrow limits, but has neither clear direction nor free exit. To me it resembles nothing so much as the nets we used to see in the Sound, set for menhaden, cunningly arranged for wind and tide but leading to the "pocket" from which there was no escape. Apparently "A Modern School" has given no thought, no care, to the question whether its pupils might not sometime find themselves caught in the net of inadequate preparation for future advance, if not in a cul de sac of unavailing and hopeless struggle.

Mr. Thomas maintains further that in the Modern School the spirit of manliness and bravery is conspicuously absent. A school should train (607) in the three preeminently manly qualities, endurance, courage, and patience. Many times and always in vain, I have read through A Modern School for some word or hint that it regards such training as part of its business. Work upon any subject as a means of gaining patience and courage for further work upon it, seems to have been wholly left out of the scheme, and training a pupil to self-dependence, to have been entirely forgotten. No future, needing any or all the three qualities I have mentioned, has been planned for in this school, but the needs or fancied needs of the pupil and what he might be *interested* in are to be the chief arbiters in determining what he is to do and *how*. So far as possible work—except as the pupil likes it—is to be eliminated.

Finally, Mr. Thomas points out that from first to last in the Modern School the appeal is to the selfish interest of the pupil. "Himself is to be the center of all his thought; his material advancement, the object of all his care" (608).

In *The Classical Journal* 13.193-199, December, 1917, Mr. Clyde Murley, of the Southern Methodist University, Dallas, Texas, attacked Dr. Flexner in a paper entitled *Content Studies and Content Teaching*.

(To be concluded)

C. K.

SOME FOLK-LORE OF ANCIENT PHYSIOLOGY AND PSYCHOLOGY

(Continued from page 21)

With increasing knowledge of anatomy it was recognized that the heart and the liver did not possess all the functions and attributes ascribed to them. Thereafter the general tendency was to place the baser qualities below the diaphragm, in the abdominal cavity, to put the next higher in the thoracic cavity, and to assign to the head the highest elements of man's nature, the intellectual. One will recall in this connection Plato's three-fold division (see above, page 21).

We shall now pass to a consideration of the notions attaching to the abdominal cavity. The writer would not, however, imply that all the ideas hereafter mentioned originated after this step forward in anatomy.

As one's mental condition is directly influenced by his digestion, it is not strange that the word *stomachus* came to indicate good humor and contentment as well as irritation, vexation, and anger, and that *stomachosus* meant 'wrathful', and *stomachari* 'to be angry'²⁷.

Martial (12 Praef.) rails at certain persons adversus quos difficile cottidie habere bonum stomachum. Cicero, *Ad Att.* 6.3.7, speaks of arousing laughter instead of stomach, i. e. ire; risum magis quam stomachum movere. The word *stomachus* can be used as a synonym of *iracundia*; compare homo . . . exarsit iracundia ac stomacho (Cicero, *Verr.* 2.2.20).

While it is true that our mental state is affected by our digestion, it is just as true that anger impairs digestion, and causes the muscles of the stomach to go on strike, often bringing on an attack of indigestion. Possibly the ancients occasionally interchanged this relation of cause and effect, and accused the stomach of conditions for which it was not responsible.

This organ must have been regarded as one of the seats of merriment, since Cicero, *Ad Fam.* 2.16.7, has the phrase, in stomacho ridere. Apuleius, *Met.* 3.10, mentions an instance of people laughing till their stomachs ached: Hi gaudii nimietate gratulari, illi dolorem ventris manuum compressione sedare²⁸.

The stomach was capably aided by the bile in upsetting mental equanimity. According to Pliny, *N. H.* 11.192, the bile est . . . nihil aliud quam purgamentum pessimum sanguinis et ideo amarum est²⁹. He states also that some few men who are without bile have robust health and live longer³⁰. It is not to be wondered at that the bile came to be regarded as the seat of ill-nature and melancholia and the cause of moodiness.

'In the black bile lies the cause of madness in man, and of death if it is entirely expelled. Hence the word

²⁷Compare The queen uttered some choler and stomach against them, Throckmorton in Tytler, *History of Scotland* (1854), 3.134.

²⁸Compare Pero puedo jurar que jamás me vió después de una ausencia más ó menos larga sin que su abdomen dejase experimentar viloentas sacudidas de risa. . . . (Valdés, *La Alegría del Capitán Ribot*, initio).

²⁹The Latin *jaex*, 'dregs', supplies the root for a number of words for liver: Italian *fegato*, Venetian *figdo*, Spanish *higado*, Portuguese *figado*.

³⁰According to modern notions, the man who is without bile, metaphorically speaking, is a coward. Compare Er hat keine Bile; Il ne se fait pas de bile.

bile as applied to the character is a reproach. So great is the poison in the gall when it spreads to the mind. In addition when it wanders over the entire body it takes the color from the eyes too. When it is ejected on bronze vessels, they become black on contact with it, so that no one ought to wonder that bile is the poison of serpents³¹.

The Latin *atra bilis* is, of course, a translation of the Greek *μελαγχολία*. Black bile is an entirely imaginary fluid. It was supposed to be thick, black and acrid, and was believed to be secreted by the renal or atrabiliary glands, or by the spleen.

An organ of a character far different from that of the stomach and the bile is the spleen. With a rather dubious air Pliny, N. H. 11.205, informs us that there are persons who believe that with the removal of the spleen man loses the power of laughter, and that unrestrained laughter is due to an enlarged spleen. Persius, 1.12, provides further evidence that this organ was regarded as the seat of laughter: *sed sum petulanti splene cacinno*. With this compare Shakespeare, L. L. L. 3.1.66 *Thy silly thought enforces my spleen*³².

At times the organs of the abdominal cavity are referred to collectively as *exta*, *viscera*, or even *ilia*. Occasionally qualities are ascribed to them generically when the writer has some special organ in mind. I shall cite but one instance (Vergil, Ecl. 7.25-26):

Pastores, hederæ crescentem ornate poetam,
Arcades, invidia rumpantur ut ilia Codro³³.

When classical writers used the words *exta* and *viscera* in connection with divination, they were thinking primarily of the liver or of the heart. Many of the ideas connected with these two organs were very probably ascribed in earlier times to the intestines. This is indicated by the etymology of the word *haruspex*, which Walde explains as 'Darmschauer', 'bowel-searcher'.

A seat of mirth may have been located in this part of the body; Apuleius, Met. 10.16, speaks of a person's laughing 'until his intestines hurt'.

The grammarian Didymus, who is said to have written as many as 3,500 books, was dubbed *χαλκέντερος*, which has been well translated 'Copper-guts', because of his capacity for work. The nickname seems to indicate that powers of endurance and vigor were associated with the entrails³⁴. Compare "thou thing of no bowels, thou!" (Troilus and Cressida 2.1)³⁵.

³¹Pliny, N. H. 11.193. Compare Plautus, Capt. 595-596. *Viden tu illi maculari corpus totum maculis luridis? Atra bilis agitat hominem.*

³²Compare also, T. N. 3.2.70-71 *If you desire the spleen, and will laugh yourselves into stitches, follow me.*

³³Compare Tausend Gefühle bestürmen mein Inneres, Zorn, Liebe, Freude, Schmerz (Hugo Miller, Im Wartesaal erster Klasse, 631-632).

³⁴This suggests the vulgar English, 'He has the guts'.

³⁵Among other peoples there are many notions connected with the intestines. In Spanish, *hacer de tripas corazón*, 'to make heart from intestines', means 'to hide one's dissatisfaction or disappointment', 'to pluck up heart'. Compare Schiller, Wilhelm Tell 365-367:

Habt Ihr denn gar kein Eingeweid; dass Ihr
Den Greis, der kaum selber schleppen kann,
Zum harten Frondienst treibt?

A typical Biblical instance occurs in Gen. 43.30, And Joseph made haste; for his bowels did yearn unto his brother.

Figurative uses are still current: he had every claim upon the

The use of the word *renes* as a seat of the emotions and affections was well established in ecclesiastical Latin: *exultabant renes mei* (Proverbs 23.16); *ure renes meos et cor meum* (Psalms 26.2); *quia ego sum scrutans renes et corda* (Revelations 2.23); *possedisti renes meos* (Psalms 139.13).

Even the diaphragm separating the upper and the lower cavity of the trunk has special powers popularly ascribed to it. The Greek word for mind, *φρήν*, or, more generally, *φρένες* (compare phrenology), means, in an anatomical sense, 'midriff'³⁶. The Romans translated this word by *praecordia*, and in poetry at least transferred some of the Greek ideas connected with it. Hence Ovid, Met. 11.149, uses *praecordia mentis* for 'mind', and Propertius 2.4.21 employs *mutare praecordia* in the same way. Occasionally *praecordia* indicates the seat of the feelings and passions; compare e. g. Aen. 2.367 *Quondam etiam victis redit in praecordia virtus*.

The Latin used a borrowed form *phreneticus* in the sense of 'mad', 'delirious', 'frantic'³⁷.

It is in the midriff that Pliny, N. H. 11.198, prefers to locate gaiety and laughter:

'In this part above all is the seat of gaiety, a fact which is best proved by tickling the armpits, to which it extends³⁸. In no other part of the body is the skin more delicate, and it is for this reason that one experiences pleasure in scratching the flesh there. Hence in battles and gladiatorial combats men with the midriff pierced die in the act of laughing'.

In the same passage Pliny says:

'Surely to this organ quick ready wit is to be attributed; and hence it is not fleshy, but composed of fine sinews and membranes'.

With this statement one can contrast *pinguis Minerva*, an expression which attributes stupidity to fatness.

Of the organs in the thoracic cavity, the heart and the lungs are the only ones to which I have found any qualities erroneously attributed. The notions connected with the heart have already been discussed. It may be noted, however, that the word *pectus* is sometimes used by synecdoche for *cor*. An excellent illustration occurs in Vergil, Aen. 1.567-568:

Non obtusa adeo gestamus pectora Poeni
nec tam aversus equos Tyria Sol iungit ab urbe³⁹.

The lungs are naturally regarded as a seat of pride. Persius 3.27-29 exclaims:

Hoc satis? An deceat pulmonem rumpere ventis⁴⁰
stemmae quod Tusco ramo millesime ducis,
censoremve tuum vel quod trabeate salutas?

bowels of your compassion, Stevenson, The Merry Men; and how Sir Thomas and Mr. John had Christian bowels, and did not push him to extremities, Carlyle, Essay on Burns, 2; Thackeray, after revealing to Mr. Brookfield his love for Mrs. Brookfield, exclaimed: "Well, I have opened my bowels to you", The Outlook, February 14, 1914, page 342.

³⁶See Seymour, Life in the Homeric Age, 487-488.

³⁷Compare Spanish *frenético*, 'mad', 'frantic', 'furious', 'insane'; French *frenétique*, 'distracted', 'frantic', 'raving'.

³⁸In English we speak of laughing till our sides ache. Compare Milton, L'Allegro 32, And Laughter holding both his sides.

³⁹Compare also Aen. 1.502 *Latona tacitum pertemptant gaudia pectus*.

⁴⁰'airs'.

In 5.91-92, he writes:

Disce, sed ira cadat naso rugosaque sanna,
dum veteres avias tibi de pulmone revello.

As was the case with the organs of the trunk, a large number of strange ideas arose with regard to the head. The ancients were slow to recognize that the head is the seat of our intellectual faculties.

A superficial deduction as to the center of a bodily function occurs in Pliny, N. H. 11.135. Because the head nods in sleep, he concludes that sleep proceeds from the brain. He explains that those creatures which have no brain never sleep.

One would naturally suppose that the word *cerebrosus* would mean 'brainy', yet it means 'angry', in the following quotation: *donec cerebrosus prosilit unus ac mulae nautaeque caput lumbosque saligno fuste dolat* (Horace, *Serm.* 1.5.21-23)⁴¹. This use is probably a reflection of Greek ideas. In *Il.* 1.103-104, the mind is dark with passion, which is conceived of as an enveloping cloud.

Pliny, N. H. 11.145, after noting how the eye more than any other organ affords an index to the many moods of the mind, concludes: *Profecto in oculis animus habitat*. His words are, however, not to be taken seriously, since the next paragraph informs us that it is with the mind that we see, and that it is the function of the eye to receive and transmit impressions.

As might be expected, feelings of pride are located in the highest part of man. After stating that the eyebrows serve in some measure to indicate our feelings, as when we assent or dissent, Pliny continues, N. H. 11.138:

'Pride has its beginnings elsewhere, but it is here <i. e. in the eyebrows> that it has its seat. It originates in the heart, but it mounts to the eyebrows and there abides. No place higher, and at the same time more inaccessible, could it find in which to be alone'.

The word *frons* is sometimes used in the sense of modesty or restraint, a proof that the brow was regarded as one of the seats of these characteristics. *Persius* 5.102-104 provides a good illustration. Compare *Juvenal* 13.242: *quando receptit eictum simul attrita de fronte ruborem?* In English the word 'affront' and the figurative uses of 'face', 'front', and 'forehead' indicate the opposite of restraint or modesty, while 'frontless' and 'effrontery' reflect Latin usage.

The ear, too, has its associations. In it was placed the seat of memory: *Est in aure ima memoriae locus quem tangentes antestamur* (Pliny, N. H. 11.251). *Servius*, likewise, in a comment on *Vergil*, *Eclogues* 6.3, notes that the ear was consecrated to memory. There have come down to us cameos representing a hand touching the ear. At the top of them are the significant inscriptions, *MEMENT (sic)* or *MNHMONETE*⁴².

Numerous allusions to this belief are found in Latin literature. I shall quote but two: *Cynthus aurem*

vellit et admonuit (*Vergil*, *Ecl.* 6.3-4); *Mors aurem vellens*, "Vivite", ait, "venio" (*Copa* 38)⁴³.

As indicated by the quotation from Pliny, the Romans touched the ear when they served a subpoena. Response to the summons was made by 'offering the ear'; compare *ego vero oppono auriculam*, *Horace*, *Serm.* 1.9.76. The person subpoenaed allowed his ear to be touched as a sign that he would remember.

It was also believed that behind the right ear was the seat of *Nemesis*. This place the Romans touched when asking forgiveness of the gods⁴⁴.

English poetry has been affected by Latin usage. Thus *Herrick* writes, in *Dissuasions from Idleness*:

Cynthus pluck ye by the ear
That ye may good doctrine hear⁴⁵.

An interesting analogy is found in German, which speaks of writing a thing behind the ear, *sich etwas hinter die Ohren schreiben*. Only recently I saw in a New York German newspaper *in die Ohren* used in connection with *schreiben*⁴⁶.

The origin of the Roman idea admits of a ready explanation. In antiquity, when books were comparatively scarce, the ear rather than the eye was the natural avenue of information. In addition, a person who does not listen attentively does not remember well (compare 'in one ear and out the other').

One is rather surprised to find that the tingling of the ears indicated to a Roman that some one was talking about him: *Quin et absentis tinnitu aurium praesentire sermones de sese receptum est* (Pliny, N. H. 28.24). Not less surprising is the tingling of a Greek's ears on recalling some one else: see *Aristaenetus*, *Epp.* 2.13.

The nose was a familiar seat of anger: *Disce, sed ira cadat naso* (*Persius* 5.91). See also *Theocritus* 1.18.

One of the strangest customs of antiquity was that of saluting a person who sneezed. At the banquet of *Trimalchio Eumolpus* sneezed three times, without stopping, so that he shook the couch; thereupon *Eumolpus* turned and bade the guests say *Salve* to *Giton* (*Petronius* 98).

'Why do we say *Salus* when people sneeze⁴⁷, an observance which *Tiberius*, the grouchiest of mortals, as is generally admitted, used to exact when in his chariot, and why do some persons think it more auspicious to say *Salus*, using the name as well?'

An answer to Pliny's question can be found in *Aristotle*, *Problemata* 33.7. He makes two explanations, according to the first of which the Greeks considered the sneeze to be a god, because it occurs in the head, which is the seat of reason, and hence the most divine part of

⁴¹For other instances, see *Otto*, *Die Sprichwörter und Sprichwörtlichen Redensarten der Römer*, s. v. *auris*. See also *Sittl*, *Die Gebärden der Griechen und Römer*, 146.

⁴²Pliny, N. H. 11.251; *Alexander ab Alexandro* 4.26.

⁴³See also *Milton*, *Lycidas* 77.

⁴⁴Compare Italian *Tirar gli orecchi ad uno*, 'to admonish a person'.
⁴⁵Pliny, N. H. 28.23. It seems clear that in this connection *salutare* means 'to say *salus*'. *Cicero*, *Cat.* 2.12, says of *Catiline*, *quis eum senator appellavit, quis salutavit?* This means that no senator addressed him by name, or said *salus* (perhaps *Salve*) to him.

⁴⁶Compare *furiata mente*, *Aen.* 2.588.

⁴⁷See *Le Blant*, *Mélanges d'Archéologie*, 3.36, Plate 1.6, 7.

the body. Therefore the Greeks, when they sneezed, said *Ζεῦ, σῴσον*⁴⁸. Compare the French, *Dieu vous bénisse*⁴⁹.

The second suggestion is that affections in general come from sickness, but that sneezing does not. In fact Hippocrates, *Prog.* 14, tells us that as a rule sneezing is a salutary symptom. We know that sternutatories were recommended by physicians, and that, when sternutation was induced, it was regarded as a sign of convalescence.

Both explanations fit Greek and Latin alike. The first is theological, when sneezing is a good omen for a project or undertaking. The second is physiological, and the idea is that sneezing is indicative of health⁵⁰.

In the cheeks is placed the seat of modesty⁵¹. The reason is patent; Pliny, *N. H.* 11.157, says, *Pudoris haec sedes; ibi maxime ostenditur rubor*. Some such idea seems to have been prevalent in Shakespeare's day, as is indicated by a passage from *Othello* 4.2.74-76:

I should make very forges of my⁵² cheeks,
That would to cinders burn up modesty,
Did I but speak thy deeds.

UNIVERSITY OF TEXAS.

EUGENE S. MCCARTNEY.

(To be concluded)

CORRESPONDENCE

I

I have read with much satisfaction the advice of C. K. (*THE CLASSICAL WEEKLY* 10.81-82, 89-90, 97-98) to read Latin aloud, which I can support from my own experience. But I venture to offer a word of caution. I hope C. K. will reconsider¹ his remark (10.97), that in reading verse, the ictus must be treated as stress; "We can read verse", he adds, "Latin or English, in no other way". There is probably some printer's error here, for it is obvious to every one that English verse is not read in this way, i. e. by putting stress on the second syllable of each pair in blank verse; if the words in the verse have a different accentuation from their ordinary one, that offends every ear, and justly, and to read verse in that way makes a monotonous jog trot—"the butter-woman's jog to market", as Shakespeare calls just this habit.

It is the same in Latin. The words in Vergil must be accented exactly as they are in Livy or Cicero; and the rhythm of the verse depends on the length or shortness of the vowels, the heaviness or lightness of the syllables, and the subtle interplay of accent with the feet which I now proceed to exemplify.

⁴⁸For some historic sneezes, see *Od.* 17.541; *Xenophon*, *Anab.* 3.2.9.

⁴⁹Compare also German *Gesundheit*; Italian *Salute*, also *Felicità*, *Figli maschi*; French *Bonne Sante*; Scotch and Irish, *God bless you*.

⁵⁰On the subject of sneezing see *Tylor*, *Primitive Culture*, 1.97 ff.; *Brand*, *Popular Antiquities* (1813), 2.456-462; *A. S. Pease*, *The Omen of Sneezing*, in *Classical Philology* 6.429-443. A readily accessible discussion of the subject can be found in *W. C. Hazlitt*, *Dictionary of Fables and Folk-Lore*.

⁵¹In English the word 'cheek' may be used figuratively for 'forwardness', 'impudence', and 'effrontery'.

⁵²Perhaps 'thy' should be read.

¹I have 'reconsidered' the remark, in one sense of that verb, but I do not withdraw it.

C. K.

The Latin accent, as we know, fell in each word on the last syllable but one if that syllable was long, on the last but two otherwise; never anywhere else, except that certain phrases are treated as one word (e. g. *-que* is enclitic, prepositions form one group with their nouns). Now if we mark the word accents in Vergil, we find that in the first four feet they tend not to fall with the ictus, but in the last two feet they do. There is only one line² in the *Aeneid* where all six correspond, but there are several in the fragments of Ennius; for Ennius did not learn how to reconcile the new Greek meter of quantity with a language that had stress-accent. It was Vergil who found out the way to do that. English hexameters fail because every line is like Ennius's *cum legionibus iam proficiscitur induperator*, and, consequently, it bores us to extinction, and I doubt if any man with a sensitive ear could endure to hear *Evangeline* read aloud.

That is what we must not do to Vergil, or we murder him.

But the proper pronunciation of quantity needs the greatest care. Very few scholars, even distinguished scholars, really know the difference between long and short, although they are all indignant if you dare to hint as much. I have taught my ear to distinguish these with painstaking practice, and now I do know, and I can explain it to any one who does me the honor to listen; but I cannot always convince Mr. A. or Mr. B. that *he* is confusing stress with length when *he* speaks, because of his inveterate habit. I can do it for schoolboys, however, with the greatest ease, if I begin at the beginning; and, if any reader of these lines will visit my School, I will show him in five minutes the whole thing, and he shall have not only Vergil read so as to bring out his rhythm (a thing I never heard in all my life until I taught myself and others to do it), but Homer with quantity and *pitch*-accent. Believe me, it is worth the trouble.

PEKSE SCHOOL, CAMBRIDGE.

W. H. D. ROUSE.

The foregoing communication has been in my hands for some time. On receipt of it, I at once wrote to Dr. Rouse, acknowledging that the paper had come to hand, and saying that I should publish it later, with some comments. To that suggestion he made no objection.

Dr. Rouse's position makes one think of Professor Bennett's views with respect to the reading of Latin verse, set forth in his pamphlet *The Quantitative Reading of Latin Poetry* (Allyn and Bacon, 1899; pp. iv + 46), previously elaborated in various contributions to the *American Journal of Philology*: 19 (1898), 361-383, *What was Ictus in Latin Prosody?*; 20.412-428 *Rhythmic Accent in Ancient Verse*. A Reply. The latter paper was a reply to an article by Professor Hendrickson, *A. J. P.* 20. 198-210, a review of Professor Bennett's earlier paper. Professor Bennett's rejoinder brought forth a second paper from Professor Hendrickson, in

²On this see Mr. E. J. Brooks and Dr. Rouse, in *The Classical Review* (articles referred to in my remarks below, page 30, column 1). C. K.